

EDITION WHITE, SMITH.

To Theodore Thomas.

Henry D'Avarte

BALLAD

FOR

Male Chorus

AND

Tenor Solo

Orchestra

Words by

T. B. MACAULAY

Music by

Geo. E. Whiting.

OP. 48.

BOSTON WHITE, SMITH & CO. CHICAGO

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HENRY OF NAVARRE.

GEO. E. WHITING, Op. 48.

Scored for 3 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 3 Cornets,
3 Trombones, Tuba, Organ, 1st & 2d Violins, Violas, V'cellos, Contrabasses, Tinpa-
ni, Military Drum, Triangle, Grand Cassa, Cymbals and Gong.

Allegro con brio. (♩=120.)

PIANO.

trem. *mf* *sf* *f* *fff* *f* *marc.*

8. 1st Echo. 2d Echo.

p *pp*

trem. *mf* *sf* *f* *fff*

pp *marc.* *f*

1st Echo. 2d Echo. 1

p *pp* *(Trombones.) p m.d.*

pp *8th basses*

First system of the musical score. The treble clef staff begins with a piano (*p*) dynamic and a melodic line marked *m. d.* (melodically directed) and *cresc.* (crescendo). The bass clef staff provides harmonic support. A fermata is placed over the final measure of the system.

Second system of the musical score. The treble clef staff starts with a mezzo-forte (*mf*) dynamic, followed by a decrescendo (*dim.*) and then a piano (*p*) dynamic. The bass clef staff features a mezzo-forte (*mf*) melodic line.

Third system of the musical score, marked **Andante.** The treble clef staff begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section. The bass clef staff includes a *pp* (pianissimo) section. The notation includes a *(Tpt.)* (trumpet) marking.

Fourth system of the musical score. The treble clef staff starts with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and then a pianissimo (*pp*) section. The bass clef staff continues the melodic development. The system concludes with the instruction *poco cresc.* (poco crescendo).

Fifth system of the musical score, marked **Allegro con brio.** The treble clef staff features a forte (*f*) dynamic, followed by a fortissimo (*ff*) section. The bass clef staff provides a rhythmic accompaniment.

Sixth system of the musical score. The treble clef staff begins with a *marc. (Brass.)* (march, Brass) marking, followed by a *sempre forte.* (always forte) section. The bass clef staff features a strong rhythmic accompaniment.

TENOR I & II. *f*

1st. Choir: Now glo - ry to the Lord of hosts,

BASS I & II. *f*

TENOR I & II. *f*

2d. Choir: Now glo - - - - - ry to the Lord of

BASS I & II. *f*

from whom all glo-ries are! And glo - ry to our Sov'reign Liege, —

hosts, from whom all glo-ries are! — And glory to our Sov'reign Liege,

ten.

ten.

ten.

ten.

8

— King Hen-ry of Na-varre! Now

— King Hen-ry of Na-varre! Now

8. *ff*

glo-ry to the Lord of hosts, from whom all glo-ries are! And

glo-ry to the Lord of hosts, from whom all glo-ries

f

glo - ry to our Sov'-reign Liege, King Hen - ry

are! And glo-ry to our Sov'-reign Liege, King Hen - ry

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and single notes. Dynamics include *f* (forte) and *ff* (fortissimo).

ff of Navarre! King Hen - ry of Na - varre!

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with a fermata over the final note, and the bass staff has a corresponding harmonic line. Dynamics include *ff* (fortissimo).

ff of Navarre! King Hen - ry of Na - varre!

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with a fermata over the final note, and the bass staff has a corresponding harmonic line. Dynamics include *ff* (fortissimo).

8..... 2

ff *ff*

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with a fermata over the final note, and the bass staff has a corresponding harmonic line. Dynamics include *ff* (fortissimo).

marc.

8. *m. g. (Tpts.)*

First system of piano accompaniment. The right hand features a rapid eighth-note melody with a dotted line indicating a repeat. The left hand provides a steady bass line with eighth notes. The key signature has two flats, and the time signature is 4/4.

8. *ff*

Second system of piano accompaniment. The right hand continues the eighth-note melody. The left hand features a more active bass line with chords and eighth notes. The dynamic marking *ff* (fortissimo) is present.

8.

Third system of piano accompaniment. The right hand melody continues with some grace notes. The left hand has a complex bass line with chords and eighth notes. The system ends with a repeat sign in the right hand.

TENOR I. *f*
Now let there be the mer - ry sound of mu - sic and of

TENOR II. *f*
Now let there be the mer - ry sound of mu - sic and of

BASS I. *f*
Now let there be the mer - ry sound of mu - sic and of

BASS II. *f*
Now let there be the mer - ry sound of mu - sic and of

Four vocal staves (Tenors I and II, Basses I and II) with lyrics. Each staff begins with a forte (*f*) dynamic marking. The lyrics are: "Now let there be the mer - ry sound of mu - sic and of".

ad lib.

Fourth system of piano accompaniment. The right hand has a complex, rapid chordal texture. The left hand has a steady bass line. The dynamic marking *ad lib.* (ad libitum) is present.

dance, Through thy corn-fields green, and sun-ny vines, oh pleas-ant land of
 dance, Through thy corn-fields green, and sun-ny vines, oh pleas-ant land of

since.

p (Picc.^o Fl., Cls., Horns, Strs., Tring.)

France! And thou Ro-chelle, our own Rochelle, proud ci - ty of the
 And thou Ro chelle proud ci - - -

France! And thou Ro-chelle, our own Rochelle, proud ci - ty of the

p

wa - ters, Again let rap-ture light the eyes of all thy mourn-ing daugh -

- ty,

wa - ters, Again let rap-ture light the eyes of all thy mourn-ing daugh -

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a forte (f) dynamic. The vocal lines are in a homophonic setting, with the lyrics 'wa - ters, Again let rap-ture light the eyes of all thy mourn-ing daugh -' and '- ty,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- ters. As thou wert con-stant in our ills, be joy-ous in our

- ters. As thou wert con-stant in our ills, be joy-ous in our

The second system of the musical score continues the composition. It also consists of four staves (two vocal, two piano). The lyrics continue with '- ters. As thou wert con-stant in our ills, be joy-ous in our' and '- ters. As thou wert con-stant in our ills, be joy-ous in our'. The piano accompaniment includes a more active right hand with sixteenth-note passages in the first part of the system, while the bass line remains steady. The forte (f) dynamic is maintained throughout.

joy, For cold and stiff and still are they who wrought thy walls an-

For cold and stiff and still are they who wrought thy walls an-

joy, For cold and stiff and still are they who wrought thy walls an-

For cold and stiff and still are they who wrought thy walls an-

dim. - - - - - p

- noy. 1st Ch, Hur-rah! hurrah! a sin-gle field ten.

- noy. 2^d Ch, Hur-rah! hurrah! a sin-gle

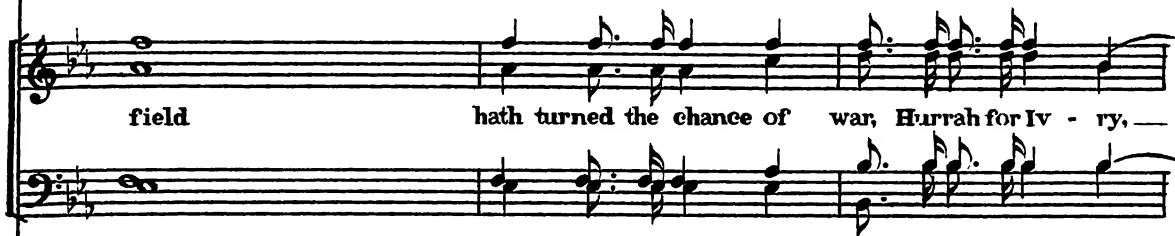
- noy. 3 8

f


hath turned the chance of war, Hur - rah! hurrah for



field hath turned the chance of war, Hurrah for Iv - ry, —



8.

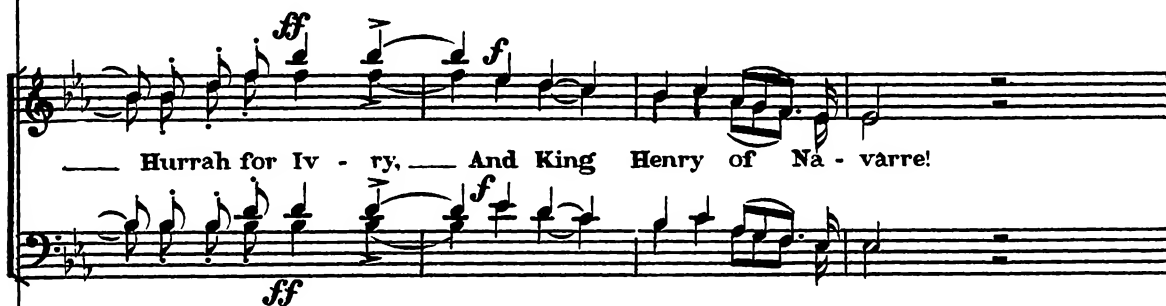


ff Iv - ry, — And King Henry of Na - varre!



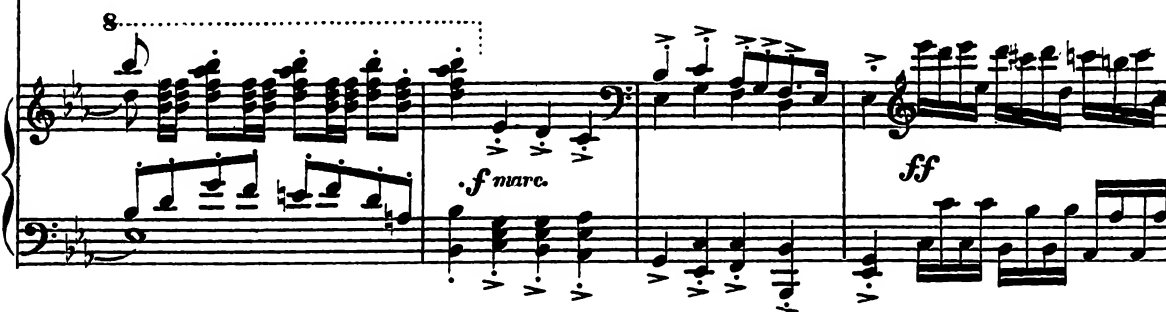
— Hurrah for Iv - ry, — And King Henry of Na - varre!

ff



8.

f marc. *ff*



ff
Hur-rah! hurrah! a sin-gle field hath turn'd the chance of

ff
Hur-rah! _____ hurrah! a sin-gle field

8.....

f

war, Hur-rah! hurrah! for Iv - - ry, and King Hen-ry

hath turn'd the chance of war, Hurrah! hurrah! for Iv - ry, and King Hen-ry

8.....

Ped. * *Ped.* * *Ped.* * *Ped.**

of Navarre! And King Hen - ry of _____ Navarre! Hurrah! hurrah for

of Navarre! And King Hen - ry of _____ Navarre! Hurrah! hur-

ff

Iv - ry, And King Hen - ry of Na - varre!

ff

- rah for Iv - - ry, And King Hen - ry of Na - varre!

ff

ff *tutti.*

TENOR SOLO.

Oh! how our hearts were beat - - ing,

f *dim.* *pp*

(Strs.) *(Cl. & Fg. Strs, pizz, Cym. Gd. C, and Military Drum.)*

when at the dawn of day We saw the army of the League drawn out in long array;

(Trombones.)

TENOR I & II.

mp *mp*

Oh! how our hearts, ——— our hearts were

mp

Oh! how our hearts, our hearts were beat - ing, when at the dawn, when

mp

Oh! how our hearts, our hearts were beat - - ing, when at the

Oh. *Fg.*

beat - - - ing, we saw _____ the League _____ drawn

at the dawn of day, we saw the ar - - my of the League drawn

dawn of day, when at the dawn of day, we saw the ar - my of the League drawn

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

with all its priest-led cit - i - zens, And all its re - bel

out in long ar-ray,

out in long ar-ray,

out in long ar-ray,

(Horn Solo.)

(Trom.)

pp

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The system includes a horn solo and a trombone part.

re - bel peers, And Appenzel's stout in - fantry, and Eg - mont's

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "re - bel peers, And Appenzel's stout in - fantry, and Eg - mont's". The piano accompaniment features a complex rhythmic pattern in the right hand and a more steady bass line in the left hand.

Flem - ish spears.

I & II.
mp

with all its cit - i - zens,

mp

with all its priest - led cit - i - zens

mp

with all its priest - led, with all its priestled cit - i .

The second system continues the musical piece. It includes a vocal line and piano accompaniment. The lyrics are: "Flem - ish spears." followed by a repeat sign and the tempo marking *mp*. The vocal line has two parts, I & II. The lyrics for the vocal parts are: "with all its cit - i - zens," and "with all its priest - led cit - i - zens". The piano accompaniment continues with a similar rhythmic pattern. The system concludes with the lyrics: "with all its priest - led, with all its priestled cit - i .".

and all its reb - el peers, And Ap - pen - zel's stout

and all its reb - el peers, all its reb - el peers, And Ap - pen - zel's, and

zens, And all its reb - el peers, and all its reb - el peers, And Ap - pen -

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics "and all its reb - el peers, And Ap - pen - zel's stout". The second staff is a vocal line in bass clef with the lyrics "and all its reb - el peers, all its reb - el peers, And Ap - pen - zel's, and". The third staff is a vocal line in bass clef with the lyrics "zens, And all its reb - el peers, and all its reb - el peers, And Ap - pen -". The fourth staff is a piano accompaniment in bass clef, featuring a series of eighth and sixteenth notes, with a long horizontal line indicating a continuation of the melody.

in - fan - try, and Eg - - - mont's Flem - ish spears.

Ap - penzel's stout in - fan - try, and Eg - - - mont's Flem - ish spears.

zel's stout in - fan - try, and Eg - - - mont's Flem - ish spears.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics "in - fan - try, and Eg - - - mont's Flem - ish spears.". The second staff is a vocal line in bass clef with the lyrics "Ap - penzel's stout in - fan - try, and Eg - - - mont's Flem - ish spears.". The third staff is a vocal line in bass clef with the lyrics "zel's stout in - fan - try, and Eg - - - mont's Flem - ish spears.". The fourth staff is a piano accompaniment in bass clef, featuring a series of eighth and sixteenth notes, with a long horizontal line indicating a continuation of the melody. A dynamic marking "sf" (sforzando) is present at the end of the system.

5 CHORUS.

ff

There rode the brood of false Lorraine, the curs - es of our land!

ff

There rode the brood of false Lorraine, the curs - es of our land!

ff

5

And dark Mayenne was in the midst, a trunch - - eon in his hand!

And dark Mayenne was in the midst, a trunch - - eon in his hand!

ff

There rode the brood of false Lor-raine, the curs - es of our land!

ff

There rode the false Lor - raine, the cur - ses of our land!

ff

There rode the false Lor - raine, the curs - es of our land!

ff

And dark Mayennewas in the midst, a trunch - - eon in his hand, a

Mayenne was in the midst, a trunch - - eon in his hand, a

Mayenne was in the midst, a trunch - - eon in his hand, a

truncheon in his hand! And as we looked on them,

truncheon in his hand! And as we looked on them,

truncheon in his hand! And as we looked on them,

And as we looked on them, wetho't of Sein's em -

dim. *pp* *Ob.*

wetho't of Sein's em - purp - led flood, And good Colig - ni's hoar - y hair

wetho't of Sein's em - purp - led flood, And good Colig - ni's hoar - y hair

purp - led flood, And good Co - lig - - ni's hoary hair

poco cresc. *mp* *poco cresc.* *mp* *poco cresc.* *mp* *poco cresc.* *mp*

Poco meno.

mf cresc. - - - *f* *ff*

all dabbled with his blood, And we

mf cresc. - - - *f* *ff*

all dabbled with his blood, And we

mf cresc. - - - *f* *ff*

all dabbled with his blood,

mf cresc. *f* *ff* *ff* (Horus,

6 Tempo I.**Poco meno.**
sempre marc.

cried un - to the liv - ing God, ——— who rules the

sempre marc.

cried un - to the liv - ing God, ——— who rules the

sempre marc.

Tempo I.**Poco meno.**

Tutti. *ff* (Brass & Or.)

Trumpets, Trombones, Tuba and Organ.)

Tempo I.

meno.

fate, the fate of war, _____ To fight for

fate, the fate of war, _____ To fight for

Tempo I.

*meno.***TUTTI.**

Tempo I.

meno.

his own ho - ly name, _____ And for King Hen - ry

his own ho - ly name, _____ And for King Hen - ry

Tempo I.

meno.

Tempo I.

of Na - varre! And King Hen - ry of Na -

of Na - varre! And King Hen - ry of Na -

This system contains four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and 4/4 time. The tempo is marked 'Tempo I.' and the dynamics include 'ff' (fortissimo).

Tempo I.

8.

ff *ad lib.*

This block shows the piano accompaniment for the first system, consisting of two staves. It begins with a forte (ff) dynamic and includes a section marked 'ad lib.' (ad libitum).

varre! And King Hen - ry of Na -

varre! And King Hen - ry of Na -

This system contains four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music continues from the first system, maintaining the same key and time signature.

8.

ff

This block shows the piano accompaniment for the second system, consisting of two staves. It begins with a forte (ff) dynamic and continues the accompaniment from the first system.

varre! _____

varre! _____

ff

ff

Recit.
SOLO.

The King has come to

Recit.

p Strs.

Allegro.

mar-shal us in all his ar-mor drest,

f (*Brass, and Military Drum.*)

Recit.

cresc.

And he has bound a snow-white plume up - on his gal - lant, gal - lant

Recit.

fp (Strs.)

sf (Strs. and Horns.)

Andante con moto. ♩ = 125.
con espress.

crest.

He looked up - on his

(Strs.)

(C.B. & V.C.)

rall.

p

peo - ple and a tear was in his eye: — He looked up - on the

(Trum.)

f

cresc.

trai - tors, and his glance was stern and high. — his glance was stern and

Allegretto giusto. ♩=150.

high.

f (Wind.)

Right gra - - cious - ly he smiled on us, as

(Strs.) *p*

rolled from wing to wing, Down all our line, a

8

8

p

deaf - ening shout, "God save our Lord the King!"

ff

cresc.

ff

8.....

Tempo I.

mf And if my standard bear-er fall, as fall full well he may, For

Tempo I.

p *trem.* *f*

Allegretto.

nev - er saw I prom-ise yet of such a blood-y fray,

f (Wind.)

Press where ye see my

(Strs.) *p*

whiteplume shine, a-midst, a-midst the ranks of war, press whereye see my

Poco animato.

white plume shine, 'midst the ranks, the ranks of war,

ff **TUTTI.**

f

And be your or - i - flamme to-day, and be your or - i -

mf (Wind & Strs.)

flamme to day the hel - met of Na - varre! the hel - met, the hel - met

a pincere..

a tempo.

of Na - varre!

ff **9 ff TUTTI.**

29

ff *sf*

Allegro con moto. ♩=126.

rall. *sf* *dim.* *pp*

(Trombones sustain.)

sf *sf*

pp *p* *mf*

10

f *cresc.* *ff* *TUTTI. sempre forte.*

(Strs.)

8...

8...

ff (Wind.) *poco dim.*

(Strs.)

m

(Fl. & Viol.)

11 *ff TUTTI.* (Strs.)

(Timp Solo.)

sf *pp* *C.B.* *CTSC.* *p*

The musical score is arranged in six systems, each with a grand staff (treble and bass clef). The first system is for strings, marked with a mezzo-forte (*m*) dynamic. The second system introduces woodwinds and violins, marked *ff TUTTI.*. The third system continues the string and woodwind parts. The fourth system features a timpani solo, marked *sf* and *pp*, with a crescendo leading to a fortissimo (*ff*) section. The fifth system continues the fortissimo section, with triplets in the woodwinds. The sixth system concludes the page with a decrescendo (*CTSC.*) and a piano (*p*) section.

Musical score for the first system. It includes four staves: two vocal staves (Soprano and Alto) and two piano staves (Violin and Viola). The vocal parts have lyrics. The piano accompaniment includes markings for *mf*, *(Vclns.)*, and *(Fgs.)*.

Hur-rah! the foes are mov - - - ing. Hark to the

Musical score for the second system. It continues the vocal and piano parts from the first system. The vocal parts have lyrics. The piano accompaniment includes markings for *mf*, *dim.*, and *(Viol II.)*.

Of fife, and steed, and

ming - led din, _____ Of fife, and

trump and drum, and roaring cul - - ver - - in! _____

trump and drum, and roar - ing, roar - ing cul - - -

_____ The Duke _____ is prick - ing fast,

The fie - ry Duke is prick - - ing fast

- ver - - in! The _____ Duke is prick - ing

(Viol I.)

f

with all the

'Cross Saint An - - dre's plain, with

'Cross Saint An - - dre's plain, with the

fast, 'Cross Saint An - - dre's

8..

hire - ling chiv - al - ry, the chiv - al - ry of

all the hire - ling chiv - al - ry, the hire - ling

hire - ling, hire - ling chiv - - al - - ry,

plain, of

8..

Guel - ders and Al - - mayne, of Guel - - -

chiv - al - - ry of Al - - mayne, of

of Guel - ders and Al - - mayne,

all the hire - ling chiv - al - - ry, the chiv - al - -

The first system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Guel - ders and Al - - mayne, of Guel - - -", "chiv - al - - ry of Al - - mayne, of", "of Guel - ders and Al - - mayne,", and "all the hire - ling chiv - al - - ry, the chiv - al - -". The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

ders, of Guel - ders and Al - mayne.

Guel - ders, of Guel - ders and Al - - mayne.

of Guel - - ders and Al - - mayne.

ry of Guel - ders and Al - - mayne.

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "ders, of Guel - ders and Al - mayne.", "Guel - ders, of Guel - ders and Al - - mayne.", "of Guel - - ders and Al - - mayne.", and "ry of Guel - ders and Al - - mayne.". The piano accompaniment continues with its complex, flowing melody and rhythmic bass line.

12

Now by the lips of those ye love, fair gen-tle-

12

men of France.

men of France. Charge for the Gold - en

up - on them with the

Li - lies now, up - on them with the

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

mf *f* *cresc.*

8.....

lance!

lance!

13

8.....

ff

ff

ff

ff

8.....

8.....

8.....

8.....

Measures 1-8 of the musical score. The piano accompaniment features a complex, rhythmic pattern in the right hand, primarily consisting of eighth and sixteenth notes, with some triplets. The left hand provides a steady bass line with eighth notes. The vocal line is present in the upper staves but contains no notes in these measures. Dynamics include *ff* (fortissimo) at measure 6 and *dim.* (diminuendo) at measure 8.

Measures 9-12 of the musical score. The piano accompaniment continues with a similar rhythmic pattern. The vocal line enters in measure 9 with the lyrics "A thous-and". The piano part features a *f* (forte) dynamic. The lyrics "A thous - and spurs are" are under the vocal line in measures 10 and 11.

Measures 13-16 of the musical score. The piano accompaniment continues with a similar rhythmic pattern. The vocal line is present but contains no notes in these measures. Dynamics include *mf* (mezzo-forte) at measure 13.

spurs are strik - ing deep, a thous - - and spears in rest,

strik - ing deep, — a thous - and, a thous - and spears in rest, A

The first system consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

14.

A thous - and knights are close — be - hind —

thous - and knights are press - - ing close — be - hind, — be -

The second system also consists of four staves. The vocal parts continue on the top two staves. The piano accompaniment on the bottom two staves includes a dynamic marking of *f* (forte) at the beginning. The piano part continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.

the snow-white crest; A thousand knights are

A thousand knights are

hind the snow-white crest; A thousand knights are

A thousand knights are

pressing close behind the crest; the snow-white crest; And

pressing close behind the crest; the snow-white crest; And

press - ing - close behind the crest; the snow-white crest; And

8.....

in they burst, and in they burst, and on they rushed,

The first system of the musical score consists of four staves. The top two staves are vocal staves in G major, with the first staff containing whole rests and the second staff containing whole notes. The third and fourth staves are piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes. The lyrics "in they burst, and in they burst, and on they rushed," are written below the third staff.

While like a guid-ing star, A - midst the thick-est car-nage blazed the

While like a guid-ing star, A - midst the thick-est

The second system of the musical score consists of four staves. The top two staves are vocal staves in G major, with the first staff containing eighth notes and the second staff containing eighth notes. The third and fourth staves are piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes. The lyrics "While like a guid-ing star, A - midst the thick-est car-nage blazed the" are written below the first staff, and "While like a guid-ing star, A - midst the thick-est" are written below the third staff.

8.

The third system of the musical score consists of two staves, both piano accompaniment in G major. The first staff contains a complex rhythmic pattern of eighth and sixteenth notes, and the second staff contains a similar pattern. A repeat sign is present at the end of the first staff, and the number "8." is written above the first staff.

hel - met, the hel - met of Na - varre! Now God be

carnage blazed the hel - met of Na - varre! Now

sf sf sf f

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics are 'hel - met, the hel - met of Na - varre! Now God be'. The second system continues the vocal lines with the lyrics 'carnage blazed the hel - met of Na - varre! Now'. The piano accompaniment features dynamic markings *sf* and *f*.

praised the day _____ is ours! _____ May - ence hath turned, hath

God be praised the day is ours! May - ence _____ hath

This system contains the next two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics are 'praised the day _____ is ours! _____ May - ence hath turned, hath'. The second system continues the vocal lines with the lyrics 'God be praised the day is ours! May - ence _____ hath'. The piano accompaniment continues with a steady rhythmic pattern.

turned his rein. D'A - male hath cried, hath cried — for

turned his rein. D'A - male — hath cried for

f

quar - ter: The Flem - ish Count, — the Count is slain. Their ranks are

quar - ter: The Flem - ish Count is slain.

8.

ff

break - . - ing, are break - ing, Like clouds be - fore _____

Their ranks are break - . - ing, Like clouds be -

Their ranks are break - ing,

Their ranks are break - ing,

8.....

_____ a gale; *ff* Their ranks are break - . - ing like thin clouds be -

fore a gale; _____ Their ranks are break - ing like thin

be - fore a gale; _____ *ff* Their ranks are break - . - ing like thin clouds be -

he - fore a gale; Their ranks are break - ing like thin

8.....

ff

fore a Bis - cay gale; The field is heaped with bleed - ing
clouds be - fore a gale;

fore a Bis - cay gale; The field is heaped with bleed - ing steeds, the
clouds be - fore a gale;

8.

steeds, is heaped with bleed - ing steeds, and flags, and clov - en mail;

field is heaped with bleed - ing steeds, and flags, and clov - en mail;

8.

sempre forte.

And then we thought on ven - geance,

And then we thought on ven - geance.

Andante maestoso. ♩=76.

This system contains the first vocal entry. The vocal staves (Soprano, Alto, Tenor, Bass) enter with a half note followed by a dotted half note, marked *ff*. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a dotted half note in the left hand.

The piano accompaniment for the first system features a continuous eighth-note figure in the right hand and a dotted half note in the left hand, marked *ff*.

and all a - long our van, "Re - mem - ber Saint Bar - thol - o -

and all a - long our van, "Re - mem - ber Saint Bar - thol - o -

This system contains the second vocal entry. The vocal staves enter with a half note followed by a dotted half note, marked *ff*. The piano accompaniment continues with the eighth-note pattern in the right hand and a dotted half note in the left hand.

The piano accompaniment for the second system continues with the eighth-note pattern in the right hand and a dotted half note in the left hand, marked *ff* (Brass.).

Andante. $\text{♩} = 68.$

pp new, was passed from man to man;

pp new, was passed from man to man;

Andante.

pp (Trom.)

pp (Strs.)

p (Cellos)

con espress.

Ped.

cresc.

Ped.

dim. *

SOLO. cantabile : con espress.

pp

But out spake gen - tle Hen-ry, No Frenchman is my

foe, Down, down with ev- 'ry foreigner but let your breth- ren

cresc. *p*

Horn. *cresc.* *(Trom. Hn.)*

go." But out spake gen- tle Hen- ry, "No

mf *p* *(Viol.)*

Ped. * *Ped.*

French- man is my foe: Down, down with

cresc. *cresc.*

Ped.

ev- 'ry fore- ighner but let your breth- ren go"

dim. *pp* *f* *dim.* *Ped.* * *Ped.* *

Poco animato.

Oh! was there ev - er such a knight, was such a

CHO. *pp sotto voce.* Oh! was there ev - er such a

CHO. *pp sotto voce.* Oh! was there such a

CHO. *pp sotto voce.*

Poco animato.

(Viol.)

Ped. * *Ped.* * *Ped.* *

knight, was there ev - er such a knight,

ten. knight, was such a knight, was such a

ten. knight, was such a knight, was such a

ten.

Ped. * *Ped.* *

cresc. *f*

in friend - ship, or in war, as our Sov - ereign

ten. cresc.

knight, in friend - ship, or in war,

ten. cresc.

knight, in friend - ship, or in war,

ten. cresc.

Ped. cresc. *sempre Ped.*

Poco meno.

sf. *dim.*

Lord, our Sovereign Lord, — King Hen - ry the sol - dier, the

f *dim.* *pp*

as our Sov - ereign Lord, — Hen - ry

f *dim.* *pp*

as our Sov - ereign Lord, — Hen - ry

f *dim.* *pp*

Poco meno.

sf. *dim.*

friend - ship, or in war, As our Sov - reign

was such a knight,

was such a knight,

trem.

mf

Lord, King Hen - ry, the sol - dier of Na - varre! the

as our Sov - reign Lord King Hen - ry

as our Sov - reign Lord King Hen - ry

King

ff

dim.

mf

p

dim.

mf

p

dim.

f

p

trem.

a piacere. - *a tempo.*

sol-dier of Na-varre! the sol-dier of Na-varre!

pp *rall.* - *p*

of Na-varre! the sol-dier of Na-varre! Our

pp *rall.* - *p*

of Na-varre! the sol-dier of Na-varre! Our

pp *rall.* - *p*

Hen-ry of Na-varre! Hen-ry of Na-varre!

trem. *a piacere.* *p* *a tempo.*

Sov-ereign Lord King Hen-ry, as our Lord King Hen-ry the

Sov-ereign Lord King Hen-ry, as our Lord King Hen-ry the

p

As our Sovereign Lord King Hen-ry, the sol-

sol - dier of Na - varre! _____

sol - dier of Na - varre! _____

dier of Na - varre! _____

Allegro. $\text{♩} = 112.$

SOLO.

Ho! maidens of Vi - en - na!

(Viol.) (Trom.) *pp*

(Cl., Fl., & Or.) *pp*

Ho! Matrons of Lu - cerne! _____ Weep, weep, and rend your hair for those

CHO.
mp

who nev-er shall re-turn. Ho! maidens of Vi-en - - - na!

mp CHO.

mp CHO.

Ho! _____ maidens of Vi-en - na!

mp CHO.

p

Ho! matrons of Lu - cerne! _____ weep, weep and rend your

Ho! _____ - ma trons of Lu - cerne! weep and

hair for those who nev - er shall re - turn.

rend your hair for those, for those who nev - er shall re - turn.

This system contains two vocal staves and two piano staves. The vocal staves have lyrics. The piano accompaniment consists of chords and moving lines in both hands.

SOLO.

Ho! Philip, send for char - i - ty, thy mex - i - can pis - toles,

(Horn.)

pp

This system features a vocal solo and piano accompaniment. The vocal staff has the lyrics. The piano part includes a horn entry marked with a dynamic of *pp*.

That Antwerp monks may sing a mass for thy— poor spear - mens' souls!

This system continues the piano accompaniment and includes the final line of the vocal part.

CHO.
Ho! Phil-ip, send for char - i - ty, thy mex-i - can pis-

CHO.

CHO.
Ho! _____ Philip, send for chari - ty, thy

CHO.

- toles, That Antwerp monks may sing a mass for

mex-i - can pis- toles, That monks may sing a mass for

ff

thy poor spear-mens' souls! Ho! gallant no - bles of the League,

thy poor spear-mens' souls! Ho! gallant no - bles of the League,

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in a minor key, indicated by three flats in the key signature. The tempo and dynamics are marked with 'ff' (fortissimo). The lyrics are 'thy poor spear-mens' souls! Ho! gallant no - bles of the League,'.

16

ff

look that your arms be bright! Ho! burghers of Saint

look that your arms be bright! Ho! burghers of Saint

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music continues in the same minor key. The tempo and dynamics are marked with 'ff' (fortissimo). The lyrics are 'look that your arms be bright! Ho! burghers of Saint'.

Gen - e - vieve, keep watch_____ and ward to - night, keep

Gen - e - vieve, keep watch_____ and ward to - night, keep

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano staves in bass clef. The key signature has two flats (B-flat and E-flat). The vocal parts sing the lyrics "Gen - e - vieve, keep watch_____ and ward to - night, keep". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

watch and ward to - night!

watch and ward to - night!

The second system of the musical score continues the vocal and piano parts. It consists of four staves. The vocal parts sing the lyrics "watch and ward to - night!". The piano accompaniment continues with the same patterns as the first system, with a dynamic marking of *p* (piano) appearing in the piano staff. The system concludes with a final chord in the piano part.

poco cresc.

mp

17

cresc.

f cresc.

(♩=120.) **Breit.**

For our God hath crushed the ty- - rant, our

For our God hath crushed the ty- - rant, our

8

Breit.

f

God hath raised the slave, And mock'd the coun - sel of the wise, and the

God hath raised the slave, And mock'd the coun - sel of the wise, and the

(Brass.)

Detailed description: This system contains two vocal staves (Soprano and Alto) and two piano staves. The vocal parts have lyrics: "God hath raised the slave, And mock'd the coun - sel of the wise, and the". The piano accompaniment features a complex, rhythmic melody in the right hand and a more harmonic, block-like accompaniment in the left hand. A bracket labeled "(Brass.)" indicates a section where the piano accompaniment is likely played by brass instruments.

ff val - or of the brave. Then glo - ry to his ho - ly name, from

ff Then glo - - ry to his

ff val - or of the brave. Then glo - ry to his ho - ly name, from

ff

Detailed description: This system continues the musical piece with two vocal staves and two piano staves. The vocal parts have lyrics: "val - or of the brave. Then glo - ry to his ho - ly name, from" and "Then glo - - ry to his". The piano accompaniment features a complex, rhythmic melody in the right hand and a more harmonic, block-like accompaniment in the left hand. The dynamic marking *ff* (fortissimo) is used throughout the system.

whom, from whom all glo - ries are; And glo - ry to our

ho - - - ly name,

whom, from whom all glo - ries are; And glo - ry to our

The first system of the musical score consists of four staves. The top two staves are vocal parts (soprano and alto) with lyrics. The bottom two staves are piano accompaniment. The piano part features a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Sov - 'reign Lord, King Hen - ry of Na - varre! For our

Sov - 'reign Lord, King Hen - ry of Na - varre! For our

8.....

The second system of the musical score also consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part continues the complex melody from the first system. The key signature remains two flats, and the time signature is 4/4. A repeat sign with a first ending bracket is present at the end of the system, marked with the number 8.

God hath crushed the ty - - rant, our God hath raised the

God hath crushed the ty - - rant, our God hath raised the

8.....

sempre Ped.

slave, And mocked the coun - sel of the wise, And the

slave, And mocked the coun - sel of the wise, And the

8..... 8.....

Poco animato.

The image displays a musical score for the song "The Star-Spangled Banner." It consists of four staves. The top two staves are for a vocal part, with the lyrics "val - or of the brave." written below them. The bottom two staves are for a piano accompaniment, with the lyrics "val - or of the brave." written below them. The music is in G major (one sharp) and 4/4 time. The vocal melody is simple, using quarter and eighth notes. The piano accompaniment features a more complex melody with many beamed sixteenth and thirty-second notes, particularly in the right hand, creating a rich, textured sound. The lyrics are centered under the vocal staves.

8. **Poco animato.**

ff (Tpts. & Or.)

ff Then glory to his name, from whom all glories

ff Then glory to his ho - ly name, from whom all glories

ff Then glory to his ho - ly name, from whom all glories

ff Then glory to his ho - ly name, from whom all glories

A musical score for the song 'The Rose Tree'. It features a piano introduction in G major, 3/4 time. The score is written for voice and piano. The piano part includes a left hand with a descending eighth-note pattern and a right hand with chords. The vocal line is a simple melody. The score is divided into two systems, each with a key signature change from G major to E major.

18

sempre marc.

are;

And glo-ry

sempre marc.

are;

And glo-ry

sempre marc.

are;

18

*ff**ff*

to our Sov-'reign Lord, and glo-ry to our Sov-'reign

to our Sov-'reign Lord, and glo-ry to our Sov-'reign

ff *sempre marc.*

Lord, King Hen - ry of Na - varre! our Sov'-reign Lord, King

King _____ of Na - varre! our Sov'-reign Lord, King

Lord, King _____ of Na - varre! our Sov'-reign Lord, King

Lord, King Hen - ry of Na - varre! our Sov'-reign Lord, King

The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line.

Hen - ry of Na - varre! King _____

Hen - ry of Na - varre! our Sov'-reign Lord, King _____

Hen - ry of Na - varre! our Sov'-reign Lord, King _____

Hen - ry of Na - varre! And glo-ry to _____ King _____

The piano accompaniment continues with a right-hand part featuring a tremolo effect and a left-hand part with a steady eighth-note bass line. Dynamics include *f* (forte) and *cresc.* (crescendo).

Hen - ry of Na - varre, King Hen - ry of Na -

Hen - ry of Na - varre, King Hen - ry of Na -

Hen - ry of Na - varre, King Hen - ry of Na -

Hen - ry of Na - varre, King Hen - ry of Na -

cresc.

cresc.

cresc.

cresc.

cresc.

ff a piacere. a tempo.

- varre! King Henry, Lord of Na - varre!

ff a piacere. a tempo.

- varre! King Henry, Lord of Na - varre!

ff a piacere. a tempo.

- varre! King Henry, Lord of Na - varre!

ff marc. a piacere. a tempo.

ff

This musical score page, numbered 67, contains four systems of music. The first system consists of four staves: two woodwind staves (flute and oboe) and two string staves (violin and viola). The second system introduces a piano accompaniment with a grand staff (treble and bass clef). Above the piano part, a line of music is labeled *(Tpts.)* and *(m. g.)*. The piano part features a complex, rhythmic melody in the right hand and a more active bass line. The third system continues the piano accompaniment, with the right hand playing a series of chords and the left hand providing harmonic support. The fourth system concludes the page with a final chord in the piano part, marked with a double bar line. The score includes various musical notations such as notes, rests, and dynamic markings like *sf* (sforzando) and *Brass.* (brass).